

MUSICAL COURIER

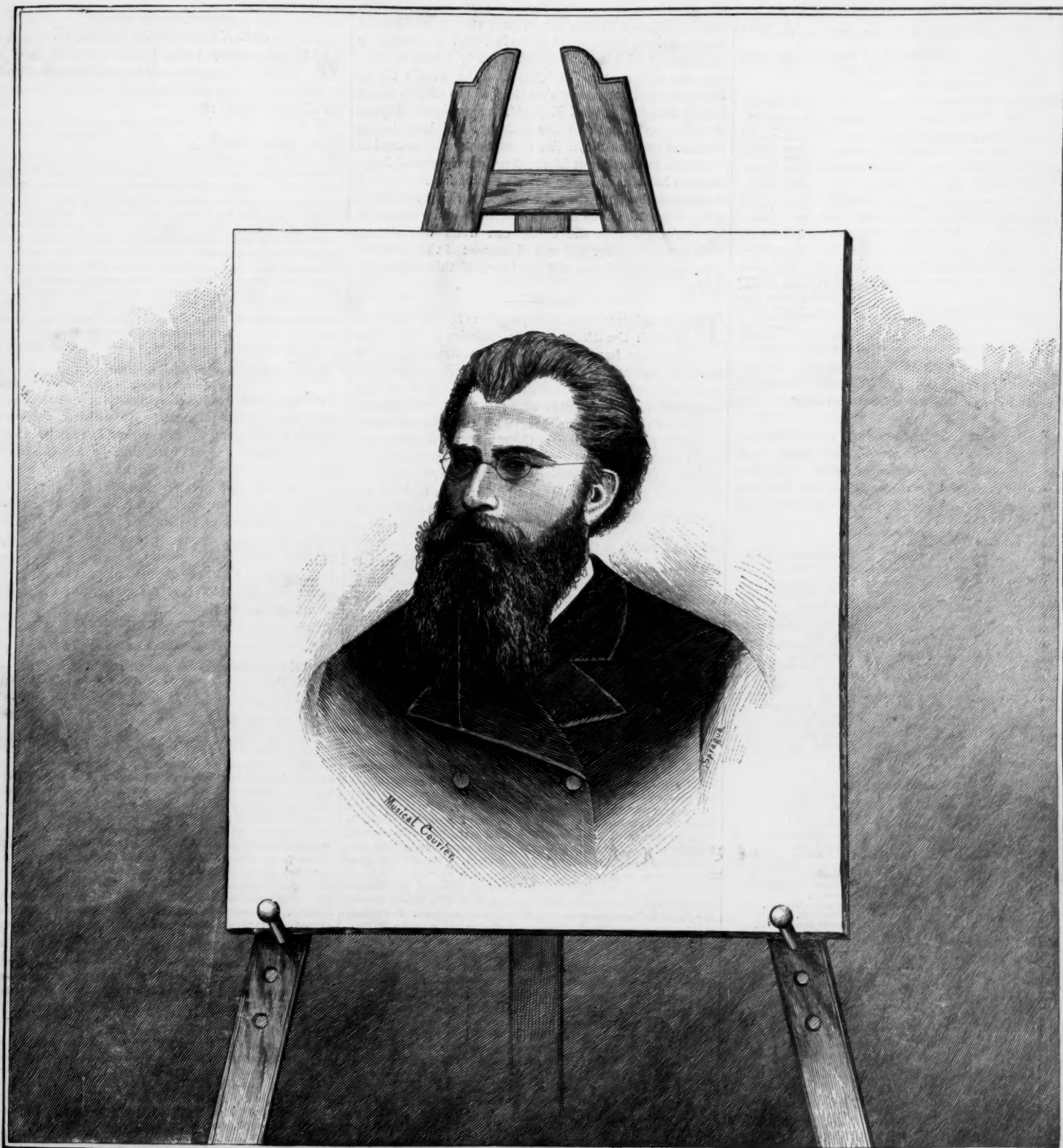
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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HANS RICHTER.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than six and one-half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adelina Patti, Ivan E. Morawski, William Mason,
 Sembrich, Clara Morris, P. S. Gilmore,
 Christine Nilsson, Mary Anderson, Neupert,
 Scacchi, Sara Jewett, Hubert de Blanck,
 Trebelli, Rose Coglian, Dr. Louis Maas,
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 Anna de Bellocca, Kate Claxton, L. G. Gottschalk,
 Etelka Gerster, Maude Granger, Antoine de Kontski,
 Nordica, Fanny Davenport, S. B. Mills,
 Josephine Yorke, Jannaschek, Otto Bendix,
 Emilie Ambre, Genevieve Ward, W. H. Sherwood,
 Emma Thursby, May Fielding, Stagno,
 Teresa Carreño, Ellen Montejo, John McCullough,
 Kellogg, Clara L., Louise Gage Courtney, Salvini,
 Minnie Hauk, Richard Wagner, John T. Raymond,
 Materna, Theodore Thomas, F. W. Steinberg,
 Albani, Dr. Diamorck, McKee Rankin,
 Annie Louise Cary, Campanini, Boucicault,
 Emily Winant, Guadagnini, Osmund Tearle,
 Lena Little, Constantin Sternberg, Lawrence Barrett,
 Murio-Celli, Dengremont, Rossi,
 Chatterton-Bohrer, Galassi, Stuart Robson,
 Mme. Fernandez, Hans Balatka, James Lewis,
 Lotta, Arbusch, Edwin Booth,
 Minnie Palmer, Donaldi, Max Treumann,
 Marie Louise Dotti, Ferranti, C. A. Cappa,
 Geisinger, Anton Rubinstein, Montegriffo,
 Fursch-Madi, Del Puente, Mrs. Ellen Ames,
 Catherine Lewis, Mme. Julia Rive-King, Marie Litla,
 Zélie de Lussan, Hope Glenn, Hermann Winkelmann,
 Blanche Roosevelt, Louis Blumenberg, Donizetti,
 Sarah Bernhardt, Frank Vander Stucken, William W. Gilchrist,
 Titus d'Ernesti, Frederic Grant Gleason, Ferranti,
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 C. Mortimer Wake, Mme. Clemelli, Georges Bizet,
 J. O. Von Prochaska, Albert M. Bagby, John A. Brockhoven,
 Edward Grieg, W. Waugh Lauder, Edgar H. Sherwood,
 Eugene D. Albert, Mrs. W. Waugh Lauder, Ponchielli,
 Lili Lehmann, Hans von Bülow, Edith Edwards,
 William Candideus, Clara Schumann, Carrie Hun-King,
 Franz Kneisel, Joachim, Pauline L'Allemand,
 Franz Hummel, Samuel S. Sanford, Verdi,
 Blanche Stone Barton, Franz List, Hummel Monument,
 Thomas Ryan, Christine Dosert, Hector Berlioz Monument,
 Achille Erani, Dora Henningsen, Johann Svendsen,
 King Ludwig I., A. A. Stanley, Anton Dvorak,
 C. Jos. Brambach, Ernst Catenhusen, Saint-Saens,
 Henry Schradieck, Heinrich Heilmann, Pablo de Sarasate,
 John F. Luther, Charles Fradel, Jules Jordan.
 John F. Rhodes, Emil Sauer.

THE idea of American concerts in London seems to have met with the approval of the press of that city, even before they had been definitely decided upon. The London *Musical World*, in commenting upon "H. E. K.'s" letter to the New York *Tribune*, which is reprinted in full in that journal, says:

The initials indicate one of the leading American critics as the author, and his words show a degree of candor and good feeling which some critics on this side of the water might take as a model. With the sentiments expressed everyone who is a lover of good music, and consequently a hater of narrow-minded nationalism in art, must agree. If anyone should adopt "H. E. K.'s" suggestion of giving a concert of really high-class American music in England, we for one shall be ready to give him every support in our power.

Since the appearance of this paragraph the two American concerts to be given in London by Mr. Frank Van der Stucken, by the end of May, or the beginning of June, have been decided upon, and we hope that not only our contemporary will fulfill its promise of support, but that all its brethren and the entire secular press of London will go and do likewise.

A CABLEGRAM to the *Evening Post* announced on last Thursday that the Franciscan friars at Pesth, Hungary, have declared under oath that Abbé Liszt desired to be buried in the vaults of their monastery. On the other hand it is known that Liszt's daughter Cosima, who is Wagner's widow, has written to the president of the committee constituted at Buda-Pesth to arrange for the removal of Liszt's remains, that it seems to have been the will of the Almighty that he should die at Bayreuth, and that she wishes the body to remain there. His Eminence Cardinal Raynald, the president in question, has acquiesced in the decision, and has given a thousand francs toward the monument to be erected at Bayreuth in memory of Liszt. The grand duke of Saxe-Weimar has also given up his clamoring for the body of the deceased artist, whom he wanted buried at Weimar, where Liszt had lived and worked for so many years. It is to be hoped that the Franciscan friars will give up their wrangling over the mortal remains of the immortal Liszt and that no more will be heard of this unpleasant subject.

THE complaints about the programs for the concerts of both the Philharmonic societies of New York and Brooklyn have of late been accumulating to an alarming extent. Mr. Edward Ireneus Stevenson, our esteemed contributor and the musical editor of the *Independent*, in the latter capacity voices the general sentiment of the subscribers in an editorial which we herewith reprint, stating at the same time that it is not Mr. Theodore Thomas's sole fault that his programs are almost unbearably tedious, but as far as New York is concerned that it is to an equal degree the fault of the directors of the Philharmonic Society. Theodore Thomas merely proposes for each concert several program schemes, and it is the directors who pass upon them and give their final decision as to what is to be rendered at their concerts. A little timely warning in the shape of Mr. Stevenson's editorial will do the Philharmonic Society directors no harm and we reproduce it for their especial benefit:

It will not be a surprise to many to know that the complaints on the part of the subscribers to the Brooklyn Philharmonic are this year general and grievous. What has been for several winters an exasperating mystery (or series of mysteries) seems about to reach a climax and there is fire and sword in the outlook. It is charged that the Philharmonic programs are simply intolerable in their making-up, and that the tastes of the public and the expressed preferences of the subscribers are willfully snubbed. It is charged that whenever Mr. Theodore Thomas has a particularly dubious (and usually elaborate) novelty on hand, some dull but pretentious symphony, a cantata signed by a name of eminence among modern composers, but of no true beauty or value as art, or a piece of musical pedantry, he subjects the Brooklyn public to the torture of hearing it first. He thereupon determines from their conduct how it will do to add it to the general repertoire of his bands. In other words, Mr. Thomas experiments in Brooklyn with what he is afraid of or solicitous to "try on" elsewhere. Members add to this statement that Mr. Thomas is not content with thus turning them into a kind of unwilling musical jury. They add that when they have in every manner shown their dislike to a work, or a soloist, or set of soloists, or the tenor of a Philharmonic program, Mr. Thomas quickly and coolly repeats it when it seems good to him, utterly ignoring any patent and severe aversion to it shown by the audience. It is further stated that for two or three seasons in particular the Brooklyn Philharmonic programs have been arranged with reiterated contempt of popular (and cultivated) taste, and of the signs shown of what is and what is not desired and desirable, that amounts to almost an insult.

Now there is a question and there is also an observation to add to the foregoing recital of the accumulating woes and wrath of Brooklyn Philharmonic's patrons. The question is, is Mr. Thomas responsible, or are his advisers to blame? Reproof to whom reproof is due. Mr. Thomas is at present held responsible, so far as we know. If it is the directors, they ought to realize that they are cutting the society's throat inch by inch. The last sale of season tickets was a marked falling-off, and several gentlemen gave their cause for lukewarmness or withdrawal as patrons that they would not subscribe until things were taken sharply in hand and people made sure of pleasure and not ultraboredness. The observation is that the subscribers to the New York Philharmonic, singularly enough, declare they are the injured ones, not the Brooklyn folk; that Mr. Thomas is experimenting on them with dullness intolerable, and that their programs are made up with disregard of sound judgment, merit in novelties and legitimate variety; and they would like to know exactly who is to blame, and to be set "right about face" before another season progresses further. They point triumphantly to Anton Bruckner's chaotic symphony, and to Tchaikowsky's last-bombast of program music, more audacious and

tedious than Berlioz at his worst. All this is strange, passing strange. Such a coincidence! with Mr. Thomas a chief feature in both, anything but good-natured plights. Will somebody please rise to explain, to promise amendment, and to carry it out with both hands at once?

HARLEM "YOUNG PHILHARMONICS."

JEROME HOPKINS'S Harlem branch of the Young Philharmonic Society's free training schools gave its first concert at Wallace's Hall, in Harlem, before a delighted audience on December 20. There has been awakened up there such an insane opposition to these admirable youthful "cradles of music" from the jealousy of Sunday-school superintendents and pastors, that the Rev. Dr. Lobdell, a prominent rector (Episcopal), sent Jerome Hopkins a letter, beginning: "I know of no possible circumstances under which I could be induced to allow my Sunday-school joining in your classes!" But a good number of his scholars went all the same, and the Harlem branch of the "Young Philharmonics" is especially strong. The action of the Rev. Dr. Lobdell is in striking contrast to that of the Rev. William Lloyd (Methodist), who, the other day, in a clergymen's meeting, strongly advocated Sunday-evening concerts as a moral agent! Verily do the clergy present vividly-contrasted views of "Music and Morals," and not all are past praying for!

MR. KREHBIEL'S REVIEW.

WE have received the following letter from Mr. Krehbiel in reply to an inquiry addressed to him by us touching the publication of another "Review of the Musical Season":

No. 438 WEST FIFTY-SEVENTH-ST.,
December 22, 1886.

Editors Musical Courier:

I should be exceedingly glad to be able to answer your question whether or not I intend to issue next spring a "Review of the New York Musical Season, 1886-7," similar to that of last season, in the affirmative, but I cannot do so. The question is under consideration and its decision will rest with the public. For the volume issued last May I received many kind words from musicians, musical lovers and critics at home and abroad, and yours is one of many letters to the same effect which have come to me since the present season was opened. I am deeply grateful for so much encouragement and such sincere evidences of interest. But I cannot prepare and publish books out of philanthropy, strong as my inclination might be in that direction. I have left the matter in the enterprising hands of Messrs. Novello, Ewer & Co., who will invite subscriptions for the second volume. If the response on the part of the public should be such as to justify the venture, the Review for 1886-7, uniform in typography and literary style with that of last season, and at the same price, viz., \$1.50, will be issued next May.

With renewed assurances of gratitude, believe me, gentlemen,

Very respectfully yours,

H. E. KREHBIEL.

We have Mr. Krehbiel's permission to print the foregoing letter. The publication to which it refers is one of such great value to all who are interested in music that we make no excuse for soliciting the support of our readers in its behalf. Mr. Krehbiel is doing a work of great present and greater prospective value in his discriminating and impartial record of the occurrences in our opera-houses and concert-rooms, and if this generation does not, coming generations will rise up and call him blessed. We would be glad if the friends of THE MUSICAL COURIER were to place it in our power to assure Mr. Krehbiel that his subscription list will be identical with ours.

A BALTIMORE CRITICISM.

WE reproduce to-day the criticism which appeared in the Baltimore *Sun* on the Heimendahl Philharmonic concert, which was given last Wednesday. The italics are our own:

Another fine audience greeted the Philharmonic Orchestra of Baltimore on the occasion of its third concert last evening at Oratorio Hall. The program was a good one throughout, combining the classic and modern schools of music, and was well performed. The first number was a dramatic overture by the Slavonic composer Dvorak, whose music, both vocal and orchestral, is heartily welcomed by the cosmopolitan tastes of American lovers of good music. The overture is a fine work in the most modern form and most advanced instrumentation. *In fact, the work shows how far and wide the Berlioz and Wagnerian methods of orchestral instrumentation have extended.* Musical treatment, which was regarded as impossible and crazy when Berlioz began, has now spread throughout all schools, and a composer who would at this day imitate the forms of Haydn and Mozart would be expected also to don the wig, pigtail queue and knee-breeches. The overture is eminently progressive music, and it would be a decided gain to the audience if there were some verbal key to its musical meaning.

The Schumann concerto in A minor was the second number. This is a grand work, and the lovers of music will not forget the superb manner in which it was rendered by Mr. Faeltén at the Peabody two years ago. Mr. Mills gave it a conscientious and artistic rendition from the notes before him, but Mr. Faeltén had it at his finger-ends. The work has some technical difficulties for the orchestra, but the members know it and it went through very well.

Haydn's symphony in E flat followed, and, though exquisitely beautiful in its simple classic quaintness, it suffered with the listeners on account of the modern music having preceded it in the program. The second movement was particularly well played, but the most difficult is the minuetto, which requires exquisite lightness and the faintest neatness, and which is only possible after much rehearsal, in order to bring out its classic grace. *To thoroughly enjoy a Haydn symphony one must be able to imagine himself in a small hall, in an audience in full court dress, and listening to a small orchestra playing what was a hundred years ago declared to be the only music.*

After the Haydn symphony the trombones returned to their modern places and made their presence felt in the Rubinstein "Bal Costumé." *Father Haydn could not have tolerated the first ten bars of this, but the*

world does. It is of the best modern music and hardly needed the words to indicate the meaning of the successive movements. "Shepherd and Shepherdess" were evident enough in the conventional use of the "reeds" and other "wood-wind." The second movement was the Slavonic idea of the Neapolitan tarantelle and a chorus of fishermen. Tambourine and castanets brought Spain into the cosmopolitan panorama, while the "royal drum" brought the composition and concert to a triumphant ending.

Baltimore should congratulate itself in being one of the few cities in America where symphony concerts can be heard at all. The taste for them is not only an acquired one, but one that only comes after much musical culture, and it is one of the best evidences of musical progress in this city that such concerts can not only be given without absolute financial disaster, but that there are people enough who care to hear them to form a respectable audience.

"The Evolution of Muscular Energy in its Relation to Touch."*

BY DR. S. AUSTEN PEARCE.

IT is gratifying to find the subject of musical gymnastics receiving regular attention at these annual conventions. The physical qualifications for success in music are too often neglected or left comparatively unconsidered until after a student has dedicated himself to some particular instrument or department of the profession. Frequently they are regarded as unworthy special and serious consideration, and most often by those highly-gifted souls who aspire to clear insight of the deeper things of art. They may become embittered for art and for life, if it is found in the end that failure is due to the want of muscular energy or from some physical disability, and that success might have been attained if some other department had been chosen. Their loss is in direct proportion to their gifts.

One can sympathize with these kindred spirits (conscious of powers that raise them above their fellows) when they find it irksome to descend to the subject of mechanics, and submit to the so-called drudgery of finger-drill. It is so much more pleasant to them to analyze, define and classify soul-states and seek their correspondences in music—to make subtle psychologic researches generally, to revel in the invention of beautiful melodies and weave them into a canonic plexus—than it is to duller natures. Hence, these very students require to be continually reminded that constant vigilance must be exercised throughout the whole course of study in order to learn if a high degree of physical development is attainable in the direction sought. It requires little thought to decide upon the mental capacity, for a few moments will suffice to determine if a student can sing at first sight strange intervals, memorize or identify elaborate discords or progressions; and it may be granted that these powers will not fail, but increase with study. But as regards the physical powers, one cannot predicate at what point development will stop. This is as true with regard to the voices of singers and the lips of a trumpeter as of the fingers of a pianist. In daily life it is seen that the greater prizes are carried off by persons having physical vigor. Think for a moment of those who persistently practise the cornet, in view of the large fees that are attainable, and note how few produce a satisfactory tone, how many are compelled to cease making further attempts, and inquire if those soloists who are most in request have any special musical gifts. The basis of success is physical power, and therefore we must seek the source of this power.

It seems evident that our greatest pianists have attained their eminence and maintain their positions in the concert-room, either by original investigations in animal dynamics and the invention of exercises for their own special ends, or in mechanics, with the willing co-operation of the pianoforte maker. Only by the most perfect adjustments and adaptation of means to ends have their marvelous results been secured, and their digital feats become as remarkable as their mnemonic displays. A rough calculation will prove this. If to depress a pianoforte key without eliciting any sound requires a weight of four ounces, and with the right hand one thousand consecutive notes are played per minute, and with the left the same number in chords, the fingers operate five hundred pounds avoirdupois per minute. Now, we must add the force required to produce a satisfactory tone as regards strength, quality, &c. And here remember it is not that a given weight is to be moved, nor that the key is to be depressed a certain depth, nor that mere stress or pressure is to be increased, to cause a corresponding increase in the tone, but this: That a peculiar impulse must be imparted to the hammers, causing them to fly forward or upward to strike the strings with increased velocity. It is this velocity that is so very important a factor in the computation, and one which experts in mechanical science will be little likely to underestimate.

Chopin's scherzo in B minor has a speed of 720 notes per minute, but less difficult passages are executed at still higher speeds, and especially when the performer is stimulated by the conscious presence of an audience.

That musicians should be able to swing the right arm for hours as conductors, cramp the hand while holding the pen in writing voluminous scores, and still appear in public as pianists, is little short of marvelous, especially when we remember that they are close students, thinkers, and possibly of a delicate organization. They must be men of quickened sensibilities and keenly alive to impressions, or they would not be artists; and, therefore, their physical powers should not be compared inconsiderately with those persons who have been in training simply as athletes; for all culture leads to refinement. And yet it is on record that Gottschalk wrestled successfully with the muscular giants that carried his ironclads.

The modern pianist finds in the subject of "touch" a new

study. The *agréments* of Bach's day are not signs of a vitiated taste, but indicate the efforts made to gain increased attention for particular notes, while on our modern pianoforte accents and emphases are gained by varying the "touch" or impulse given the key. Hence, the question of force occurs immediately. The clavier instruments of the past did not raise it; or if so, it was in such a way as to be of no value to us. For instance, the "Bach touch" (which was invented by the inexplicable Leipsic cantor to operate the keys of the old church organ) consisted in leaning with the whole weight of the forearm on the stiffened fingers holding the keys down. In rapid passages the fingers were curved inward till the key was released, when another finger naturally sprang in to sustain the arm. With this touch one can play Bach's most brilliant toccatas, &c., upon old cathedral organs in Europe with facility.

But all these ancient touches are of as little use to the modern pianist as the thirty-three ways of plucking a string with the hand, as formulated by the Chinese musical mandarins.

New though the study be, we have already unlearned much; and our progress has continuously given evidence of the fact that the original source of all power is spirit. The mind is now brought to bear upon the muscles; the will is enlisted, and attention is at last drawn to that force which is characteristic of highly organized creatures.

It is no longer thought desirable to play scales from end to end of the key-board continuously, at the rate of one thousand per hour, for it has been discovered that this leads to routine or perfunctory practice, to reverie and general mental demoralization, and leaves undeveloped the will-power of the executant. A psychophysiological activity is necessary. Hence, we now insist upon accents being made. Accent is evidence of the will stimulated into action. This becomes evident when studying the diseases of the will. There is a determination that one note shall be stronger than its neighbors, and special force must be generated to realize this wish.

But it is the special object, in this appendix to an essay on "touch" in general, to ensure consideration for exercises that develop in a high degree the special force which accompanies the highly developed brain.

In tracing the evolution of muscular energy throughout the brute creation we find that animals in general are only provided with prehensile organs, giving them the power to seize and hold objects, but not the power to project them to a distance. It is convenient to speak of the former as the centripetal and the latter as the centrifugal power.

My attention was first drawn to the value of the centrifugal power in pianoforte playing, on becoming acquainted with the exercise by Liszt, for two fingers at a time, in scale playing:

Right hand, $\overset{3}{C} \overset{2}{C} \overset{3}{B} \overset{2}{B} \overset{3}{A} \overset{2}{A}$ and $\overset{3}{C} \overset{2}{C} \overset{3}{B} \overset{2}{B} \overset{3}{A} \overset{2}{A}$, &c.

For here the executant is compelled to raise his fingers, and not let them rest sluggishly on the keys as if exhausted after the percussion. He must see to it that they are raised, and raised quickly. In making the necessary effort more is gained than is generally believed, and hence it appears to be a duty to recommend its more general adoption in the development and education of the hand.

It is respectfully submitted that the ability to elevate the fingers with speed and force adds greatly to the ability to depress them, and that by carrying out most fully the ideas suggested by this apparently simple device of Liszt we shall exercise that particular power which distinguishes man from the brute, and travel further along the path which was indicated when accent was brought into scale practice.

When the headstrong boy marches round the nursery striking his drum in strong rhythmic beats we see that accent indicates volition. His timid or complying sister is content with a less strongly marked dance. The boy can throw a stone. His shoulder seems specially constructed to give him this advantage, and though his brain may develop slowly, and he may appear stupid in a girls' school, yet his latent power is acknowledged.

As his accents show will-power, so his projectile force indicates psychologic rank. He can defend his sisters from animals by the mere exercise of his arm.

The bird's wing strikes downward and inward, but the lifting of the fingers is upward and outward. The bear hugs his victim but cannot cast him off. Whereas the boy inwardly rejoices in the consciousness of that higher power which enables him to generate a force that shall act at a distance. He even revels in the exercise of it. His deed seems utterly incomprehensible to a dog, although the animal runs away on seeing the boy stoop for a missile.

To make this centrifugal power a greater factor in musical executive ability will be to exercise man's special prerogative, as introducing accent called in his volition.

The facetious man will here slyly hint at the centrifugal power manifested at the hind hoofs of the horse and ass, and be contentedly rewarded with approving smiles. But this exception does not degrade the rank of the power. It simply gives evidence, if any more is wanted, that these animals are most highly developed. It helps to illustrate the theory that the evolution of muscular energy goes side by side with the development of the brain, as much as accent presupposes will.

These animals are not stupid, like the sheep or rabbit, nor are they merely intelligent from experience, like the dog, whose constant presence enables him to make observations and learn much of our daily life. He is the direct outcome of man's teaching, whereas the horse and ass possess exceptional natural intelligence. They are as the latest result of evolution, having long family pedigrees, counting only from their earliest known ancestors.

The "most rational" mule in mountainous countries was not taught by man. The donkey, well treated, works well. Ill-treated, he strikes and suffers long and patiently in maintaining his decisions. He refuses to attempt the impossible. Other animals have extremely large genealogic trees, but their small, ill-developed brains testify their want of power, and the fact that they are retrograding. But the horse and ass are progressive. From the lowest eocene beds of New Mexico, where the comparatively insignificant progenitor of our donkey was found, to the latest and most perfect specimen of the horse, there has gone on a constant increase in the relative size and weight of the brain of these animals. Their ability to kick, therefore, shows that they belong to one of the most successful branches of the ungulate tribe; for the centrifugal power is the highest known in animal dynamics. In nature it is the last and most consummate efflorescence of all her wondrous works.

The musician develops the highest powers of man—the will, the imagination, &c.—and in composition performs a deed more nearly allied to actual creation than any other artist. It is but natural that in the execution of these works he should find it well to exercise this power; for, as the larynx of man is specially elaborated for song over that of all other creatures, so is his arm for projection.

Latest from London "Figaro."

Mr. J. H. Mapleson's enterprise at the Royal Italian Opera next March will be a modest one. The repertory will be limited to about half a dozen operas or so, but these works will be done well. Before they come to London they will have been performed with almost the same cast many times in the provinces, and thus the scratchiness of the ordinary unrehearsed Italian representations will be avoided. Mr. Mapleson is now giving capital performances at Glasgow to 7s. 6s. stalls and a 2s. pit, and there is no doubt a similar scheme would pay exceedingly well in London. Whether it will make any difference to Mr. Lago's projected season at full guinea-stall prices in May is not known. The Italian papers, which are, however, often misinformed, state that Mr. Lago intends to direct a new theatre in St. Petersburg. No manager has as yet secured any contract for Madame Patti, who is expected to return toward the end of April. If Mr. Mapleson possesses a proper theatre and company, it is probable that the great artiste will again sing under his direction next summer, the "off nights" (if any) being at theatrical prices.

Mr. Henschel produced Mr. Duvivier's new symphonic poem, "The Triumph of Bacchus." Mr. Henschel's "Hymn to the Creator" and Rubinstein's new symphony in A minor, No. 6, op. 111. The last-named work was given for the first time before any public at the Gewandhaus, Leipzig, as lately as October 28, and its early production in England not only does credit to Mr. Henschel's character for enterprise, but shows one, at least, of the beneficial results of keen competition.

Mr. A. C. Peake, a respected member of the Leeds Festival Committee, protested at the recent meeting against the libretto of Dvorak's "St. Ludmila," which he declared "had no sense in it, while a great deal of it was irreverent." Although the protest was not unanimously accepted, there is no doubt that it contains a modicum of truth. Such gems as

Convinced are we, deny who can,
That this is the wondrous holy man.

and

We are afraid, and we would fain
Put all our hunting quite away.

fairly come within the definition of wanting in sense, and, so far as oratorio has hitherto been understood in this country, in reverence.

After Dr. Von Bülow's telegram about "the brutality of my German compatriots," we may reasonably hope to be accorded a welcome visit from my excellent friend, who, it is hoped, will on his return here appear as conductor at orchestral concerts.

Messrs. Ricordi will publish Verdi's new opera in English and Italian in about two months' time.

Mr. Carl Rosa—and not, as has been erroneously announced Mr. McGuckin—bought the stage costumes and paraphernalia belonging to the late Mr. Maas.

The monument to Maas, for which a public subscription was got up, is about to be placed in position. The subscribers will be surprised to hear that the article was purchased in Italy. England seems a country of the past, even for funeral stones.

It is understood to be not impossible that an English revision of Verdi's new opera, "Iago," may be mounted by Mr. Carl Rosa, but not until after 1887.

THE MUSICAL COURIER, of New York, has pluckily started a crusade against the "exceedingly low-cut dresses" of concert artists, courageously mentioning the artists by name. In this country concert artists do not so offend, but the ladies in the audience frequently do. Some of the dresses would discredit opéra bouffe.

—Mr. L. G. Gottschalk, the well-known baritone and teacher at the Chicago Musical College, is in town on a short holiday visit.

* From the advance sheets of the M. T. N. A.'s next annual report.

PERSONALS.

MISS LIZZIE WEBB CARY.—The soprano singer, Miss Lizzie Webb Cary, will, in the future, reside in this city, where she will be heard in concerts. The lady is a pupil of Mr. William Courtney, the well-known singing teacher.

PIATTI.—Antonio Piatto, son of the famous violoncello player, has made his public appearance at the Conservatorium of Milan. The boy is only sixteen, and his playing of a pianoforte program from the works of Bach, Beethoven, Chopin and Piatto (whether father or son we are not sure), is said to have gained great applause.

TCHAIKOWSKI.—The directors of the Imperial Theatre at St. Petersburg have just commissioned Mr. Tchaikowski to write the music for a new ballet.

L'ALLEMAND'S FALL.—Pauline L'Allemand does not do many things better than to tumble downstairs in "Lakmé." I am induced to enlarge on the acrobaticism of her art, instead of its finer attributes, merely to introduce the story which has come to me from a friend who went to school in Syracuse with the "little Dutch girl." When nothing but a chit of ten or twelve she had been to the theatre, and, seeing one of the actresses make an awkward fall, had undertaken to illustrate to a little bevy of playmates how ludicrous was the situation, and, in experimenting, found it easy for her to throw herself prone on her back. This she did repeatedly, often just to please her young friends. It is the notion of more than one of the playmates of her youth that it was this which first put it into her head to go upon the stage, for she says herself now that the idea was one which blossomed with the years over her head.—*Syracuse Standard*.

WEBER ITEMS.—The movement for a Weber memorial at Eutin has brought two interesting works on the master into notice. One is a jubilee edition of Prof. August Reissmann's excellent book on "Carl Maria von Weber: sein Leben und seine Werke," the other a small collection of Weber's "Reisebriefe" to his wife Caroline, which is published in Berlin by the composer's nephew. In one of the letters Weber relates a visit which he paid in October, 1823, to Beethoven, and dwells upon the effusive fashion in which he was welcomed. "This rough and crabbed man," he says, "pays me compliments and waits on me at table as if I were a lady." Altogether the intercourse of the two composers seems to have been very different from what might have been expected when we remember how much Weber was misunderstood and underrated by Beethoven earlier in his career.

Apropos of Weber, we take this opportunity to mention that the excellent article on the centennial anniversary of that composer's birthday which appeared in our last week's issue should have been credited to our esteemed contemporary, the *Evening Post*, a sin of omission for which our composers are to blame.

A cablegram reported last week that the Czar had given 1,000 marks to the fund for a monument to Weber.

VERDI'S "OTELLO."—A cablegram, dated from London, 22d inst., says that Mr. Mapleson has proposed to Mr. Verdi to transfer to London the entire paraphernalia to be used in the production of "Otello" at La Scala, Milan, as well as the artists and orchestra. Mr. Verdi has consented, on condition that the performance at La Scala in January proves successful. If the work fails he intends to destroy it. It is asserted that Verdi will receive from Messrs. Ricordi for his new opera £4,000 down, and half the author's fees, which at the outset are fixed at £80 per performance.

HANS RICHTER.—We close the series of fifty-two portraits of celebrated artists for the present year with an excellent likeness of the great conductor, Hans Richter.

MRS. BLANCHE STONE-BARTON IN THE SOUTH.—The notices received by Mrs. Blanche Stone-Barton, who recently sang in Richmond and Washington, show a high appreciation of that artist's abilities. The Richmond *Dispatch* said: "Our people have heard no such singing for many years," and the Richmond *Whig* said: "Her interpretation and execution were equal to the very finest ever heard here." Washington papers were equally enthusiastic.

DELIBES.—During the first representation of "Lakmé" at Brussels, Léo Delibes, the composer, was sent for to the Queen's box and her Majesty decorated him with the cross of the Chevalier of the Order of Leopold.

PATTI IN OPERA.—It is currently reported that an effort is being made to secure the Metropolitan Opera-House for Adelina Patti, to enable her to sing in opera before she once more bids farewell to America. Those who are in a position to speak with knowledge say that there is no doubt that the diva would like to sing at the house, and there has been some discussion of the subject. She is the only great singer of the day who has been in this country who has not sung there. It is probable that Mr. Abbey will secure time for the appearance of the singer there after the close of the season of opera in German. And there can be no doubt, judging from the success of her farewell concerts, that the reappearance of Patti in opera would be a welcome event in New York.

GOUNOD.—It appears that Gounod will visit Rome this winter, by command of Leo XIII., in order to set to music some hymns written by the Pope. The distinguished poet hopes to gain by a musical setting a wider circle of readers than his works have hitherto enjoyed, though they are much appreciated by connoisseurs. The Pope is a great admirer of Gounod's music, and it has even been said that he tried to write religious words to the cathedral air in "Faust," but had to relinquish the attempt

owing to the too theatrical spirit of this music! Should the new plan be successful, and the music of the hymns be found appropriate to the words, the Pontiff will probably undertake his long-cherished idea of writing a hymn to Queen Christina, to music by Gounod.

WAGNER IN ANGERS.—Almost the only town in provincial France which has developed an independent musical life is Angers. In its Association Artistique, with M. Jules Bordier as president, it possesses a musical institution of which any provincial town in any country might be proud. It also produces an excellent musical journal to enlighten the citizens and French amateurs generally on the latest developments of the art. Almost needless to add that the leading spirits of Angers are Wagnerites to the backbone. In connection with this an amusing incident happened at one of the recent concerts of the association, when M. Eugène Ysaye, the excellent violinist, introduced Wilhelm's paraphrase of Wagner's "Parsifal" without the name of the author. Everyone was in raptures with the melodious charm of this beautiful piece, and was accordingly astonished to learn that it was the work of the composer whom the pundits of the French critical press had for years pronounced to have no melody at all. M. Théophile Ysaye, the brother of the violinist, played Liszt's E flat concerto and sixth rhapsodie at the same concert. Unfortunately, high art does not pay at Angers any more than elsewhere, and the Progrès Artistique, after the French custom in such circumstances, invokes the aid of government, which, indeed, could not spend its money to better purpose.

SGAMBATI.—Giovanni Sgambati, of Rome, a composer whose works are not unlikely to come into notice before long, is said to be engaged upon an important opera. With Verdi as a veteran almost out of the field, Ponchielli dead, and Boito giving no sign of musical life, there is room for an Italian lyrical composer who will combine the melodious talent of the race with such orchestral skill as the study of German models has set before the Italian composers of this generation.

LISZT.—The plaster cast of Liszt's head taken after death is now on view at Giesse's establishment in Bayreuth. The cast has been most successful. The head rests upon a cushion wreathed with laurel. The features of the honored dead are reproduced with startling accuracy; those who have seen Liszt in sleep know the gentle expression of peace which shone in his face and which is also noticeable in this cast. The work was executed by the firm of Weissbrod & Schnappauf, of Bayreuth. The photographs of Liszt lying in state are also excellent.

MARIE ROZE.—A very animated competition has been going on between Mr. Carl Rosa and Messrs. Pond and Allen, of New York, for the possession of Marie Roze's artistic services for the season of 1887-8. Messrs. Pond and Allen outbid Mr. Carl Rosa at the start, and the stipulation was that they should deposit £5,000 on account of their contract before twelve o'clock on November 30, after which time Mr. Carl Rosa should have the right of renewal should they fail to comply with this stipulation. At 12:31 on November 30, Drummonds, the London bankers, telegraphed that Messrs. Pond and Allen had not yet deposited the requisite amount, and Mr. Carl Rosa immediately claimed and obtained a new contract with Mrs. Roze. The ink was scarcely dry on Mrs. Roze's signature before a telegram arrived from Messrs. Allen and Pond announcing that their arrival had been delayed by fog at sea, and that they were ready to deposit the amount named. Their communication was too late, and Mr. Carl Rosa left Liverpool for London with Mrs. Roze's contract in his pocket.

FOREIGN NOTES.

...The "Mikado" started on its course at the Kroll Theatre, Berlin, on the 5th inst.

...The jubilee of Glinka's opera, "Life for the Czar," was celebrated at Smolensk on the 27th November.

...The Meiningen Opera Troupe will commence a six-weeks' season at Berlin on the 1st February next.

...A statue is to be erected to Liszt at Weimar, and a committee has been formed to carry out the project.

...We hear from St. Petersburg that a new opera, "Harold," the composition of Mr. Naprawnik, has been received there with acclamation.

...The "Messe" composed by Gounod in honor of Joan of Arc has been bought by the music publishers, Lemoine & Son. It will be performed for the first time at the Reims Cathedral next July.

... "Lohengrin" is a success in Florence at the big Pagliano Theatre. "Frantic applause for every passage," writes a local critic. "The applause and calls before the curtain are repeated every night for the principals; Bertini is an incomparable Lohengrin."

...Mr. Nicholas Esterlein, to whom we are indebted for an interesting catalogue of works by and respecting Wagner, proposes to open a Wagner museum at Vienna, in which he will collect books, pamphlets, letters, engravings and other matters relating to the life and works of the master.

...The French National Society of Musicians has passed a generous resolution, in virtue of which two works of classical or foreign composers may henceforth be admitted on each program of the society's concerts. The National Society was founded in 1871 by some members of the rising school, such as Bizet, Saint-

Saëns, Edouard Lalo and César Franck, to foster the genius of the younger generation of composers in France; and now that this is generally recognized it is felt that their rules may be relaxed with advantage to the general interest of the concerts.

...The London *Figaro*, commenting on the failure of the Richter concerts, says:

Some arrangements will, it is hoped, soon be made for the payment in full of the Richter orchestra. Richter himself brought £30 over from Austria to spend, but at the last concert he handed that sum to Mr. Wootton to relieve the most pressing cases among the poor players. No contract has, it is believed, yet been signed between Mr. Richter and Messrs. Chappell & Co., as the great conductor had to hurry back to Vienna to attend the funeral of a near relative. But Messrs. Chappell now take up the concerts, and will practically give Richter *carte blanche* as to his orchestra, which before next season will be almost entirely reorganized.

...The critical edition of Schubert's complete works, announced by the great Leipzig firm of Breitkopf & Härtel, has made a successful start. Volumes I. and II., containing the symphonies, have been published, and the editor responsible for the accuracy of the work and the faithful adherence to Schubert's original intentions is no less a person than Johannes Brahms. Previously only the scores of the symphony in C, the fragmentary one in B, and the andante of the so-called "Tragic Symphony" had been published. Of the fifth symphony, moreover, there existed a pianoforte arrangement by H. Ulrich.

... *Tempora si fuerint nubila solus eris.* The truth of Ovid's quotation must have been acutely felt by Mr. Hermann Franke, of London, when he threw himself and, so to say, the pet scheme of his life, into the arms and to the tender mercies of Messrs. Chappell & Co., the well-known and successful directors of the Monday and Saturday Popular Concerts of that city. It is only fair to say that the Richter concerts have been successfully carried out by Mr. Franke for fourteen seasons and that they were the outcome of the Wagner Festival in 1877. Dr. Hans Richter was then sub-conductor, but in point of fact he was the *chef d'orchestre*, Wagner having proved himself unequal to the task. After this Dr. Richter has visited England regularly twice a year, the direction of the concerts being intrusted to the hands of Mr. Hermann Franke. Although the concerts, undoubtedly, had to pass through several stormy seasons, we believe that the London concerts have always paid, not only their way, but have actually shown profits, which, however, have been absorbed by the losses sustained either through some operative or provincial scheme. Notwithstanding all this adversity Dr. Richter has stood most nobly by Mr. Franke, who must have found him, more than once, a good and faithful friend. The circumstances under which Mr. Franke found himself compelled to transfer the direction of the Richter concerts to Messrs. Chappell & Co. need no comment here, as they are well known in professional circles. There is no doubt but that Messrs. Chappell are quite equal to the task, as they are a firm of abundant wealth and great experience in concert giving. In the meantime, Mr. Franke announces a series of twelve afternoon and evening concerts of chamber-music to be given by the Heckmann Quartet, of Cologne, at the Steinway Hall, from December 6 to December 18, every evening and afternoon alternately. It is to be sincerely hoped that this excellent scheme may find all the support it deserves.

Michael Banner's Concert.

THE talented young violinist, Mr. Michael Banner, gave a not over-well attended concert at Steinway Hall on last week, Tuesday evening, when he rendered the "Legende," by Wieniawski, Ernst's "Otello" fantasia, the chaconne by Bach, and Paganini's trashy variations on the G string of the prayer from Rossini's "Mosé." These selections were supplemented by two encores in the shape of Banner's own and not very satisfactory unaccompanied arrangement of the Hebrew melody, "Kol Nidre," and Schumann's exquisite little tone-poem, "Träumerei," from the "Kinderszenen," for piano. Mr. Banner proved that he has made great progress on his chosen instrument since last we heard him, about a year ago. His technic is more evenly developed, his double stops being especially good and clean; his intonation is mostly pure, his harmonics sure and neat, and his bowing satisfactory, though perhaps a little too sweeping and independent.

Musically the young man has also advanced to some extent, but, as shown in the Bach chaconne, he is far removed yet from that breadth and nobility of musical conception that is the necessary attribute of a true artist. It would now seem time for young Banner to go and study diligently under some great master like Joachim, instead of giving concerts and being spoiled by his friends, as happened to young Dengremont, who was at least as talented, if not more so, than is Michael Banner. The latter's tone seems now greatly improved, a fact which must partly be attributed, however, to the excellent violin he at present possesses and which is said to be a genuine Amati.

Assistance was rendered at this concert by Miss Hortense Pierse, who sang a recitative and aria from Verdi's "I Lombardi," with an agreeable soprano voice; Miss Emma Baker, a contralto of no particular importance, except in the matter of the self-possession with which she rendered Becker's "Spring Song"; Mr. W. H. Kieger, who has a nice tenor voice, but, as shown in Mozart's aria, "Il mio tesoro," has no execution and does not know how to use his voice to advantage, and lastly, by Mr. Harry Foreman, a baritone of the regulation type. These four artists, at the close of the concert, joined in an acceptable rendering of the quartet from "Martha." Mr. James Blamphin, harpist, was announced on the program, but did not put in an appearance, nor did he send a doctor's certificate of ill-health.

Anton Seidl's Concert.

MR. ANTON SEIDL, the great conductor from the Metropolitan Opera-House, does not seem satisfied with his unparalleled successes here as an operatic leader, but is competing also for the honors of symphonic interpreter. He gave the first of three symphonic soirées at Steinway Hall on last Thursday evening and met with such instantaneous and hearty recognition as has seldom, if ever, been bestowed on any conductor. The spacious concert hall and its two galleries and annex were crowded with an eager throng of listeners, among whom were the elite of our musical public and most everybody of importance in the profession, and the hearty, nay sometimes frantic, applause which rewarded each and every effort of Mr. Seidl's must therefore be accounted by him as of particular importance and value.

The program for the occasion, though containing absolutely no novelty, was a well-chosen and interesting one, bearing only the names of Mr. Seidl's three favorite composers, Beethoven, Wagner and Liszt. The first one of these was represented with his sunniest, most amiable, and, from the standpoint of absolute music, most beautiful work, his A major symphony. Nothing new can be said about this classic masterpiece, and we were almost certain that nothing new could be heard in it, but Mr. Seidl's reading of it taught us differently. It differed from the accepted and traditional one in many essential ways, and we cannot say that we were always struck with the beauty of Mr. Seidl's conception, though its originality and forcibility it would be useless to deny. The reading of the first movement was especially novel and extreme in every little detail. Light and shade were distributed most sharply, and many dynamic shades introduced which would vainly be sought in Beethoven's score indications, though the old gentleman was particularly careful in all these matters. Rhythmic changes of the most violent kind were also the order of the evening, and pleased some while they just as much displeased others among the audience. On the whole, however, the reading was fresh, inspired and inspiring, and the orchestra, who were evidently on their mettle, did their utmost to please their exacting leader. The beautiful slow movement was to our taste the best and most satisfactorily interpreted part of the symphony. In it every musical detail had been worked out and was brought out with the utmost nicety and the most fastidious Beethoven student and admirer would have been at a loss to find fault with it. The opening of the scherzo offered nothing unusual; the trio, however, was taken at a remarkably slow pace, the effect being a rather pleasant one, except in the matter of the playing of the fourth horn, who lost his rhythmic precision. The most startling change, however, in the reading of the whole symphony was the tremendous speed at which the last movement was taken and kept up without the slightest let up. The movement is marked by Beethoven with a speed of seventy-two half notes to the minute, while it was rendered under Mr. Seidl at a tempo of ninety-four beats, and this, it must be confessed, not only vastly exceeded the composer's very concisely expressed intentions, but also the understanding of most of the musical listeners. Another remarkable defect is Mr. Seidl's constant forcing of the trumpet in this movement and throughout the symphony. Beethoven, who had not the quantity of brass at his command which predominates in the modern orchestra, was forced to make use of the natural trumpets of his time rather more frequently than he would otherwise have done. These natural trumpets, moreover, had a softer and more musical tone than our modern valve trumpets are possessed of, and so a conductor should try to rather tone down the latter instead of forcing their clang to the utmost of its capacity, and thereby losing what little beauty of tone the modern cornet is liable to produce and overpowering the rest of the instruments.

Aside of these defects the symphony, as we said before, was well and certainly most interestingly interpreted, and the vast audience showed its appreciation of the fact by enthusiastic applause after each and more especially after the last of the four movements.

The other orchestral numbers were: "Siegfried's Death and Funeral March" from "Die Götterdämmerung," the lovely "Siegfried Idyl" by Wagner, and Liszt's symphonic poem "Mazeppa." The Funeral March, though in point of tonal beauty the interpretation was not comparable to the one we have repeatedly heard by the Philharmonic Society orchestra, under Mr. Seidl's inspiring guidance reached a power in the two climaxes which we have heretofore missed in other interpretations of that grand work, and which is equalled in strength and virility only by the almost heathenish unrelentlessness of grief expressed in the composition. The "Siegfried Idyl," however, was unquestionably the best interpreted work on the entire program. Its many beauties of harmony and coloring, the exquisite skill displayed in the thematic treatment and the loveliness of the themes themselves, were set forth in the most perfect, thorough and, at the same time, amiable reading, which the work received at Mr. Seidl's hands. The public showed their appreciation of the fine rendering by a perfect avalanche of applause. The "Mazeppa," out of the middle of which the solo meanderings of the bass clarinet had advantageously been cut, was rendered with great spirit and vigor, and its fine march brought the concert to an effective close.

Mr. Seidl's concert brought forward as a debutante for American honors Miss Adele Aus der Ohe, a pianiste of such remarkable gifts that her success with the cultivated audience was assured from the beginning. The young lady rendered the Liszt E flat concerto in so masterly a manner as to leave no doubt in the minds of connoisseurs that she is an artist of the first rank. She is also one of the few ladies who have a right to claim the proud title of

"pupil of Liszt," for she really studied with that master for a number of years after no less reliable a judge than Hans von Bülow had discovered her eminent pianistic and musical talents and after the late Kullak, of Berlin, had developed both to such an extent that the teachings of the master were mainly and almost exclusively directed toward what is technically understood as "finishing" process. Miss Aus der Ohe's conception of Liszt's somewhat hackneyed concerto made the work seem new and fresh and acted upon us nearly as a revelation. It was broad, noble and dignified in the extreme, albeit a little more warmth, especially in the middle portion of the work, would have enhanced the value of the rendering. The artiste furthermore commands a fine touch and good, healthy, we would almost say, "male" tone. Her technic is thoroughly and evenly developed, and in fact nothing is lacking to make her a great artiste. We spoke before of the great and instantaneous success Miss Aus der Ohe achieved with the large audience, and after a triple most hearty recall she sat down to play as an encore performance Liszt's E major polonaise. Although the selection was not a wise one, as the said work is too lengthy for an encore piece, more especially at a concert with a somewhat drawn-out program, it served to show Miss Aus der Ohe's great powers of endurance and gave further proof of the brilliancy of her technic.

The second soloist of the evening, the celebrated tenor Albert Niemann, from the Metropolitan Opera-House, was somewhat of a disappointment to his many admirers assembled on this occasion. He sang two *Lieder* which he has been singing in public for the last quarter of a century, viz., Schumann's "Ich grolle nicht" and Gounod's "Spring Song." These are also the only two songs which Niemann usually renders in public, and in spite of these facts he sang them in a very amateurish and certainly not very artistic way, as far as conception is concerned, and as he also happened to be in not particularly good voice, the whole rendering was a rather sorry exhibition. Mr. Niemann's friends in the hall, however, recalled him, and he then gave a *da capo* rendering of the Gounod song.

Agramonte Matinee.

THE following was the excellent and most interesting program of Emilio Agramonte's second vocal and instrumental matinee at Chickering Hall last Wednesday afternoon:

Quartet, "Sancta Mater"	Rosini
Mrs. Isidora Martinez, Mrs. Bulkeley-Hills, Messrs. Jordan and Remmert.	
a, Nocturne, op. 37	Chopin
b, Bolero	
Mrs. Madeline Schiller.	
a, "Lieder des Hafis," No. 2	A. Jensen
b, "Wenn dein ich denk"	A. Förster
c, "Return"	Brahms
Mr. Jules Jordan.	
"Poeme du Souvenir"	Masseuet
"Visione"	Sgambati
"Lovely Eyes"	
Mrs. Isidora Martinez.	
"Sunday on the Rhine"	Schumann
"Wanderer's Song"	
Mr. Franz Remmert.	
a, "Expectancy"	Dudley Buck
b, "Down on the Sands"	Visley
Mrs. Anna Bulkeley-Hills.	
"Transcription Le Prophète"	Liszt
Mrs. Schiller.	
a, "Through the Long Days"	Korby
b, "Like Blade of Grass"	A. A. Stanley
c, "Love's Philosophy"	J. Jordan
Mr. Jordan.	
a, "Thou Ring upon My Finger"	Schumann
b, "Parting"	H. Hoffman
c, "An Old Garden"	Hope Temple
Mrs. Bulkeley-Hills.	
a, "When the Lindens Bloom"	Dudley Buck
b, "The Trumpeter of Sackingen"	Nessler
Mr. Remmert.	
Trio, "Spring Song"	Gilchrist
Mrs. Hills, Messrs. Jordan and Remmert.	

Mr. Agramonte, who is one of the finest and most musicianly accompanists in this country, deserves the thanks of all music lovers, and there were many of them at this matinee, for bringing to their knowledge such a variety of mostly beautiful new vocal works by resident and foreign contemporary composers. These matinees have the highest musical aims, and deserve the most liberal support.

The artists who appeared in the rendering of the above program were highly pleasing. Mrs. Martinez, who begged the audience's indulgence on account of a severe cold, sang very beautifully, and with nice musical conception. Mr. Jordan, the well-known tenor from Providence, R. I., was well received and his renderings were full of artistic merit, though his voice is neither of the richest nor the most sympathetic.

Mrs. Bulkeley-Hills was very pleasing, though her selections suffered somewhat from monotony of style and musical tendency. Mrs. Schiller was the most successful with the audience, she being enthusiastically encored. Her playing was brilliant as usual. A better selection, however, than Liszt's trashy "Prophète" transcription might easily have been made among that composer's many excellent transcriptions for the piano. Mr. Remmert was in good voice and he also pleased the large and cultivated audience. The next recital takes place a week from to-day.

...The Philharmonic Society, of Carlsruhe, announce that they will perform this season J. S. Bach's "Passion according to St. Luke," the third of its kind composed by the Leipzig cantor. It is said that only one copy of this "Passion" is known to exist, and the society is to be commended for its enterprise. Perhaps we may eventually hear the Luke Passion in New York.

HOME NEWS.

—Jules Levy, the cornetist, and Camilla Urso, the violinist, are expected to reach Liverpool to-day on the Alaska.

—Mme. Patti-Nicolini was not appreciated, financially, in New Orleans, the receipts for her farewell there being quoted at \$4,000.

—Mr. F. X. Arens, the conductor of the Cleveland, Ohio, Philharmonic Society, who is on a holiday visit to New York, paid a pleasant call to the office of THE MUSICAL COURIER.

—Route of the Mendelssohn Quintet Club this week: To-day, Springfield, Ohio; 30th, Columbus; 31st, Zanesville; January 1, Washington C. H.; 3d, Huntingdon, W. Va.; 4th, Charleston.

—The credit of being the first to perform Dudley Buck's "Light of Asia" seems likely to fall to the Washington Choral Society, of Washington, D. C., which has begun the study of the work.

—City Editor—"Send up a man who can speak French and German." Scrawley—"I can, sir, and a little Italian, too." City Editor—"Good! You're just the man I want. Run down to the Leland and interview the principals of the American Opera Company; and mind that you ask them how they like America."—*Rambler*.

—The annual rendering of "The Messiah" by the Oratorio Society, under the conductorship of Mr. Walter Damrosch, takes place on to-morrow evening, preceded by the public rehearsal this afternoon. The soloists will be Mrs. Henrietta Beebe-Lawton, Miss Emily Winant, Dr. F. Mandeville, Herr von Milde and Mr. Frank Sealy, organist.

—The choir of the Church of the Sacred Heart, Brooklyn, presented the organist, F. J. Mulligan, with a beautiful French clock and candlesticks after the services at the church on Christmas morning. The choir proved its efficiency in rendering Mozart's No. 1 Mass and Novello's *Adeste Fideles*, and was assisted by a chorus unusually large and well drilled.

—Mr. Wilhelm Gericke, the conductor of the Boston Symphony Society, who was here on a short holiday visit last week, made a pleasant call at the office of THE MUSICAL COURIER on Monday morning, previous to his return to the Hub. Mr. Gericke, who has been suffering from a severe cold, is now almost wholly restored and looked like a man in excellent health.

—"La Palonia," by S. B. Mills, is one of the best piano pieces recently published by William A. Pond & Co. Mr. Mills has taken advantage of a popular Spanish melody to arrange a satisfactory composition, one that is quite within reach of the average amateur, and also worthy of attention from professionals. It contains several neat runs, deftly introduced, and preserves throughout the characteristic swing of the national Spanish dances. It shows the hand of a true artist, and is a welcome addition to pianoforte literature.

—A large and very appreciative audience greeted the National Opera Company last Monday evening at the Brooklyn Academy of Music. The representation of the "Huguenots," if not a brilliant one, was quite impressive. The usual order of things was somewhat turned about, inasmuch as the soloists were in far better trim than either chorus or orchestra, both of which seemed so fatigued as to call for decidedly annoying beating on desk and stamping of feet on part of Mr. Thomas. The third and fourth acts, however, were conducted and acted in a decidedly satisfactory manner. This must particularly be mentioned of the "benediction of swords" in the fourth act; the perfect unison of conductor, chorus, orchestra and soloists brought about a most impressive climax, after which the closing scene fell rather flat.

Mrs. Fursch-Madi, who sang and acted superbly, received quite an ovation; Mr. Whitney shared the honors with her in the third act. Mr. Candidus as *Raoul* quite surprised us; he evidently caught fire of his partner, which rendered his acting more impassionate than we were accustomed to see it. Miss Davis looked, sang and acted the *Page* most charmingly, her "Give ye, gay lords, good even," was enthusiastically received. We wished Miss L'Allemand had a pretty stage presence in the role of *Marguerite*, and she sang in good musical style and with pure and fresh voice. The *Count St. Bris* of Mr. Ludwig was a powerful impersonation; it is to be regretted, however, that he attempts to impart an unnatural vibrato to his voice by using a constant tremolo, which mars his singing greatly. Mr. Ludwig, with his magnificent voice and superb acting, need not resort to such artificial means, altogether unworthy of him, to render his parts impressive.

The stage setting was very good, the costumes very brilliant and the ballet beautiful. The large audience was quite enthusiastic, which demonstrated itself repeatedly by its spirited applause of almost every scene of the whole opera.

Last night "Faust" was to be given. To-night "Aida" will make known Mme. Cornelia Zanten, a new contralto. Thursday Masse's "Galatea" will have its first public rehearsal, in English garb, in this vicinity, and Miss Laura Moore will make her operatic debut, so far as New Yorkers and Brooklynites are concerned, on the same occasion. "Galatea" will be followed by "Bal Costumé," and "Jeannette's Marriage" is to precede "Sylvia." The sale of seats for the week's entertainments indicates a lively interest in the approaching performances.

—At the Metropolitan Opera-House nothing new has occurred since our last week's report. On Wednesday night,

Music in Boston.

BOSTON, December 24.

AS I did not return in time from my Western trip to attend the tenth symphony concert, I must content myself with sending the program only. It contained the following works, with Mr. Rafael Joseffy as the pianist:

Overture, "Jubel".....C. M. v. Weber
Concerto for pianoforte in G major, No. 4, op. 58.....L. v. Beethoven
"Invitation to Dance".....C. M. v. Weber
Symphony in G minor, No. 2.....W. A. Mozart

Owing to Mr. Gericke's indisposition Carl Zerrahn led the orchestra. According to the press and private accounts Mr. Joseffy did not please with his Beethoven concerto, as he did last year when he played the D minor of Rubinstein. I have heard him play the Beethoven one elsewhere, and if he played it here in the same way as then, I can understand the exceptions taken to his performance thereof. His queer conception of this work is the more to be wondered at since he plays the E flat concerto in a masterly manner.

The eleventh symphony concert was given on Thursday, December 23, on account of Christmas Day falling on Saturday. The program was as follows:

Overture, "Medea".....W. Bargiel
Aria, "La Reine de Saba".....Ch. Gounod
Slavonic Rhapsody, No. 1, op. 45 (first time).....A. Dvorak
Romance, "Herodiade".....J. Massenet
Symphony in E minor, No. 4, op. 98 (first time).....Johann Brahms
Allegro non troppo. Andante moderato. Allegro gioioso. Allegro energico e passionato.
Soloist, Mrs. Fursch-Madi.

Mr. Gericke, having recovered from his cold, was again at his post. He was very warmly greeted at his entrance by his friends, who thus showed their appreciation of the good work he is doing here in the cause of orchestral music. The well-known "Medea" overture is a very interesting work and was excellently played. Mrs. Fursch-Madi did not meet with much success, although she sang well enough. The apathy of the audience was no doubt partly owing to the uninteresting selections she had chosen for herself. A more dreary aria than the one by Gounod it is difficult to imagine, while the Romance, by Massenet (sung twice by her, or else it repeats itself note for note), is not much better. For about two-thirds of its length the Dvorak rhapsody interests one, and then becomes monotonous. The attempt to build up a larger orchestral work with short dance themes is always hazardous, and to be successful requires the utmost dexterity in treatment. All the counterpoint possible will not make a two or even four measure dance theme interesting when it is repeated incessantly. When you have heard it half a dozen times you have had enough of it.

The attraction on the program, for the musician at least, was, of course, the new symphony by Brahms. I like it better than the three first ones, although I cannot find anything to inspire me in any of the parts. Taken as a whole, the four movements do not seem well balanced. The character of the first and second are so similar that one at once feels the lack of contrast. The third, on the other hand, is massive and noisy, with the brass going continually, so that of necessity there is no possibility of reaching a climax in the fourth, which consequently falls off considerably in comparison. This is the general outward effect of the work. As far as the invention, construction and treatment of the different motives and themes are concerned there is the usual monotony of sound to be found more or less in all of Brahms's orchestral works. This defect is generally attributed to poor scoring, but a closer inspection of some of his scores proves this to be erroneous. The orchestration is skillful enough, and the fault lies not there, but in the whole construction of the composition. Light and shade are essential to a work of art. In an oil-painting the colors must be so distributed as to form an harmonious whole. It is the same in a symphonic movement. With Brahms the basses and violins are playing almost the whole time, which means that the body of the work is moving like a broad stream in a compass of four to five octaves, with but few breaks. Now, however beautiful the themes may be "monotony of sound" must result from such a treatment.

If there is any one thing in an orchestral work which gives relief it is to have the basses silent once in a while. In other words, a composition should be so constructed as not to employ the whole range of tones continually, but should be compressed into one octave or less now and then, and in different registers, the contrast when it again expands being all the greater. The laws governing contrasts are natural ones and are directly derived from nature. An artist, to be able to create a true work of art, must not only study and thoroughly master these, but must also feel them. I do not know whether I have made my meaning clear, but one need only compare a Beethoven or Wagner score with one of Brahms's, bearing in mind the points I have touched upon, and the thinking musician will understand my meaning. While the defects of this new symphony of Brahms's are very apparent, there are at the same time many beautiful passages therein. As far as musical value is concerned I would place the third movement highest and then the first. In the working out part of the latter there is a strong reminiscence of the ninth symphony, and the first theme of the andante has a strong Schubert flavor. The work was magnificently played under Mr. Gericke, who as a Brahms enthusiast had spared no pains in presenting it in the most favorable light possible.

The second concert by the Kneisel Quartet took place last Tuesday, December 21, at Chickering Hall, with the assistance of Mr. B. J. Lang at the piano and Xavier Reiter on the horn. The following was the program:

Quintet, B flat major, op. 87.....F. Mendelssohn (1809-1847)
Trio for pianoforte, violin and horn, op. 40 (first time).....J. Brahms (1834)
Pianoforte, Mr. Lang; horn, Mr. Reiter.

Quartet, A major, op. 41, No. 3.....Robert Schumann (1810-1856)
The playing of this organization was again excellent and the concert a real musical treat throughout. Mr. Kneisel is not alone a great soloist but also a great quartet player. He has the finest feeling possible for striking just the right balance of tone, so as not to predominate with his violin over the other instruments. But beside his great ability he has his art so much at heart that he will rehearse a work over and over again, until he has brought it as near perfection as possible. No wonder that his concerts are more and more appreciated.

Next Tuesday, December 28, your correspondent will give the first of four chamber concerts (second season), assisted by the Kneisel Quartet, the program being:

Quartet, G minor.....Mozart (1756-91)
Sonata, D minor, op. 31, No. 2.....Beethoven (1770-1827)
Quintet, A minor, op. 107 (first time).....J. Raff (1822-82)
For piano, two violins, viola and cello.

LOUIS MAAS.

Chicago Items.

THE Amherst College Glee Club concert took place on December 23, at Central Music Hall.

The Chicago Vocal Society, formerly the Mozart Club, are rehearsing Rubinstein's "Tower of Babel," under W. E. Seeboeck, their director.

The Costa Club gave "Naaman," on Friday, December 24, on December 25 W. S. B. Mathews gave a musicale at Weber Hall, assisted by his advanced pupils, Prof. S. E. Jacobson, &c.

On Tuesday afternoon, December 21, the Artists' Club gave a concert at Madison Street Theatre. W. C. E. Seeboeck played the piano part of Schumann's quintet. The program contained also a string quartet by Haydn and Saint-Saens's duo for two pianos on a theme by Beethoven, played by Amy Fay and Seeboeck.

Mr. Tomlins will have a testimonial concert December 31. The "Messiah"

will be performed by the Apollo Club. The best singers in the city have volunteered. The chorus will be 200 voices.

A distinctively American comic opera was given at Hooley's Theatre, December 26. It is called "Misphah," and is by Col. Frank A. Burr, a well-known newspaper man.

Mrs. Wm. H. Sherwood gave two recitals in the Madison Street Theatre, and had quite small audiences (too near the holidays).

The Rosenbecker concert, at Brand's Hall, was a big success (centennial of the birth of Weber). Emil Liebling played the concert-stueck.

There was a concert given at Lyon & Healy's rooms last Wednesday evening by Mrs. Paul Julien and her pupils, assisted by Messrs. Gottschalk, Hess, Vivien and Miss Van Arnhem.

Music in Portland.

PORTLAND, Ore., December 18.

THE opera season opened December 13 with the Winston-Pyke Opera Company in "Queen's Lace Handkerchief," at the Newmarket, and Thompson Opera Company, in "Macaire," at the Casino. Each did an immense business. The "Mikado" will be produced at both places next week.

The Winston-Pyke Company's engagement is for four weeks, the Thompson Company for three months.

Music in New Orleans.

NEW ORLEANS, December 11.

THE French Opera has been under full headway since the commencement of last November. Frederick Mangé, the impresario, has gathered around him a host of artists who, without laying claim to being all premier prix of the great Paris Conservatory, are nevertheless a circle of real artists, each particularly adapted to the role which Mr. Mangé intrusts to their care, and their value has been by this time fully appreciated, even by the New Orleans scientific and learned critics. Mr. Van Lov, the first tenor, particularly, was chosen as their pet object of discussion and dissection, and, thanks to his robust constitution, he stood the ordeal extremely well and even grew in physical engrossment.

Mr. Mangé, after laying his directorial sceptre aside, assumes the roles of first baritone in grand operas, and the calculating business man becomes metamorphosed into an ideal representative of the great masters' creations. Suffice to say the artist Mangé, the director, the leading spirit of the whole ensemble, is equally respected and beloved by all who had the good fortune to admire his lyric efforts or shake his hand as an acquaintance or friend.

Miss Marie Derivis, the prima donna, seems to have endeared herself at once to the habitués of the Opera by her beauty, grace and most artistic and perfect vocalization imaginable. She is a song-bird that would honor any lyric stage in Europe, as the kiss of genius is too visibly imprinted on her. There could be nothing more finished than her rendering of the great cavatina in the third act of "Lucia."

The other members of the company are Misses E. Rennedi, Weys, Vernat, Messrs. Voillequin, Vemouillet, Alexandre, Delpiche, Florentin and Mueller, the premiere danseuse.

I desire to note my great appreciation of Mr. Victor Nippert, as general assistant manager of the French Opera Company, to whose close attention to business, urbanity and jovial good nature Mr. Mangé's success so far is partly due.

The anniversary of Carl Maria Weber's one hundredth birthday will be celebrated this evening by the New Orleans Quartet Club, at Grunewald's Opera-House, under direction of Prof. Hamo Deiler, and promises to be a grand affair. I was unable to obtain a program, but I suppose the musical portion of the evening will be entirely devoted to Weber's compositions, among which, I understand, Weber's mass in G will be rendered by the choir of the Jesuits' Church, under direction of its talented organist, Wm. H. Plicher, "the great pedaler," as we call him here, assisted by Willie Eckert, the popular organist of Temple Sinai. Some of our leading amateurs are to participate in the performances, and as our dilettanti are of the highest order—much preferable to a majority of so-called professionals—a rare musical evening is in store for all who might be fortunate enough to visit this evening's "Fest Abend." P.

Christmas Music in Ottawa, Canada.

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Te Deum, in F.....Dr. Dykes
Benedictus.....Davies
Quicunque Vult, Ancient Greek Plain Chant.....
Anthem, "King all Glorious".....Barby
The Office for Holy Communion.

Trois, "Adeste Fideles".....
Kyrie Eleison.....Hopkins
Gloria tibi Domino.....
Gratias.....Davies
Nuncius Creed.....Woodward
Offertory, "Jam Lucia".....Allen
Sanctus.....
Sursum Corda.....
Benedictus qui venit.....Woodward
Agnus Dei.....
Gloria in Excelsis.....
Recessional, Nunc Dimittis, Imperial Tone.....

ST. GEORGE'S CHURCH.

Te Deum, in G.....Stewart
Communion Service, in F.....Tours
Anthem, "Let us now go even unto Bethlehem".....Hopkins
Christmas Carol (for soprano solo and chorus), "It came upon the midnight clear".....Sullivan
A. M. Lampman, organist and choir directress.

ST. JOHN'S CHURCH.

Te Deum.....Dr. G. M. Garrett
Jubilate Deo.....J. B. Calkins
Anthem, "There were shepherds abiding in the field".....C. Garbutt
Magnificat.....Dr. Davies
Nunc Dimittis.....Gounod
Customary Christmas hymns.

Evelyn G. Steele, organist.

At the University of Munich a course of lectures has just been commenced by Dr. Muncker, on "The Dramatic Poems and Literary Writings of Richard Wagner," a fact which may be taken to indicate the growing appreciation among his countrymen of the important services rendered by the poet-composer in the field of national literature alone.

"The Golden Cross" and the "Vienna Waltzes" ballet were repeated before an audience of somewhat smaller size than usual. On Friday night, despite the fact that it was Christmas Eve, the house was crowded with an enthusiastic audience who had come to hear the excellent rendering of "Tristan and Isolde," to which we have become accustomed at the Metropolitan. The Saturday matinee, which, probably on account of the holiday, was only fairly well attended, once more brought Goldmark's "Queen of Sheba," this time, however, with Miss Leonora Bettler as Sulamith. The young lady is a graduate of the Vienna Conservatory of Music and was engaged by Mr. Stanton, who heard her last summer. She is only twenty years of age, quite good-looking, but as yet very inexperienced on the stage. Her voice is agreeable, but not big enough for the great house in which she sang, and her trying to force it sometimes produced a deviation from the true pitch. No opera will be given at that house this week, yet the rehearsals will go on unremittingly. Goldmark's "Merlin" being in preparation for production on January 3. This work will be repeated on Friday, January 7, with "Tannhäuser" on the intervening Wednesday, and "Lohengrin" for the Saturday matinee of that week. Extreme care is being taken in the preparation of "Merlin." The scenery is receiving Mr. Hoyt's "very best attention." The scenes are all exterior; the last one, the "flower scene," is especially noteworthy. "Siegfried" will follow later.

The two hundredth representation of "Erminie" at the Casino will take place on next Tuesday evening. It is announced that the auditorium will be turned into a parterre of flowers, that elaborate souvenirs are to be distributed among the ladies, and that many novel and agreeable incidents may be looked for during the progress of the performance.

"That Parisian trick—the Vanishing Lady—that Herrmann does is a great one," said Jones. "He covers a lady with a veil, and after a little manoeuvring removes the veil, and the lady has disappeared." "That's nothing to a young lady in our boarding-house," answered Brown. "I have seen ten or twelve persons in the parlor, and this young lady come in, sit down to the piano, and begin to play and sing. In two minutes all the rest had disappeared. Talk about Herrmann! He ain't a patch to her."

Music Teachers' National Association.

CANTON, Ohio, December 18, 1886.

Editors Musical Courier:

IN your last issue you express pleasure because of Chairman Leckner's sanguine letter regarding the prospects of the next national convention at Indianapolis. As a member of the executive committee permit me to indorse Mr. Leckner's letter *in toto*. He has only stated the true situation of affairs. I have requested Mr. Leckner to prepare for publication in the near future "the results" up to date. Prudential reasons counsel me to say no more at this time save that the people of wealth and social influence at Indianapolis are interested. *Sapienti sat!* Mr. Leckner is not only indefatigable, but prudent, and shows in every move his executive ability.

Amicable relations exist between the national association and the Ohio association, as the Ohio petition for a "delegative system" is assured consideration. The Ohio convention opens at Columbus Wednesday, June 29, and closes Saturday noon, July 2, after which we expect to go by special train from Columbus to Indianapolis. Monday, July 4, the day previous to opening of the national association, delegates of the Ohio and Indiana associations are to meet and compare views on the subject of "delegative" representation. Very truly,

JOHANNES WOLFRAM,

President of Ohio Music Teachers' Association.

P. S.—I kindly solicit the editors of THE MUSICAL COURIER to attend the Ohio convention. The writer will take pleasure in honoring you. President Lavalée has notified me that he will be with us. The prospects for the Ohio convention are good, yes, very good. Fifty excellent musicians have been enlisted since the late convention.

At West Point.

WEST POINT, N. Y., December 12.

MR. APTOMMAS, the harpist, gave a recital, assisted by the United States Military Academy Orchestra, Charles Rehm, conductor, at the Cadets' Mess Hall, last Saturday night, before a large and cultivated audience, consisting of the corps of cadets, officers and their ladies. The following interesting and well-chosen program, frequently interrupted by enthusiastic applause, was interpreted:

Overture, "Oberon".....Weber
Orchestra.
Grand Sonata in A flat.....Beethoven
Harp solo.
English Melodies and Variations.....Aptommas
Harp solo.
Hochzeitsmarsch.....Ph. Scharwenka
Orchestrated by Const. Sternberg.
Orchestra.
Grand Fantasia, on themes from "I Montechi e Capuletti".....Alvares
Harp solo.
"Home, Sweet Home".....Aptommas
Harp solo.
"Sounds from Home".....Aptommas
Harp solo.
Gavotte.....Const. Sternberg
Orchestra.

The orchestra played with precision and was in remarkably fine trim, and Mr. Aptommas played his transcriptions, the fantasia, by Alvares and sonata by Beethoven, with a great deal of technical facility and brilliancy; however, I should rather hear a Beethoven piano sonata played on the piano than on the harp.

At St. Joseph's Church, Sandy Hill, midnight mass will be celebrated, at which will be sung the "Thirteenth Mass," by Nicou-Choron, with orchestral accompaniment, "Adeste Fideles" and the "Pastorale" of Lambelotte, under the direction of the Rev. Father Chaborel. WILLIAM C. REHM.

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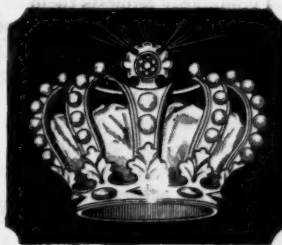


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The Musical Courier.

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NEW YORK, WEDNESDAY, DECEMBER 29, 1886.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

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Editors and Proprietors,

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 148 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

HAPPY NEW YEAR!

THIS number of THE MUSICAL COURIER closes the seventh year of the paper's existence.

INTEGRITY.

The Chickering-Paine Incident.

WE took a look into Webster's Dictionary the other evening to learn the exact definition of the word "integrity" and found that one of the definitions was "moral soundness," "especially with reference to dealings between men in the fulfillment of contracts, the discharge of trusts, &c."

Under the definition there appears, for the application of the word, the following quotation from Buckminster, and it called to mind the remarkable incident, that has been the universal subject of conversation in this country for some weeks—the Chickering-Paine incident, in which Mr. C. F. Chickering, of Chickering & Sons, the renowned piano manufacturers, appeared as a representative of ideal mercantile honor. This is the quotation:

The moral grandeur of independent integrity is the sublimest thing in nature, before which the pomp of East and magnificence and the splendor of conquest are odious as well as perishable.

And, indeed, the action of Mr. Chickering, when all the circumstances of the case and the situation are carefully weighed, becomes more exalted as time passes by. The trust that was imposed upon him was of an extraordinary nature, irregular in its character and based entirely upon the reputation for honor and rectitude which Mr. Chickering enjoyed years ago; for it must be remembered that Paine, notwithstanding his idiosyncratic disposition, reflected in his act of entrusting to Mr. Chickering a fortune of nearly a half-million dollars, the general public opinion of the latter gentleman's character and responsibility. As years rolled by Paine found his judgment indorsed and he knew all the time that, of all persons on earth, the one with whom his fortune was most secure was Charles F. Chickering, and Paine was a man of intelligence.

This point has never before been made, viz., the personification in Paine of Mr. Chickering's high reputation in the community.

The miser dies. Not a line, not a word or even an idea or expression is left behind him to indicate that he has left this fortune. The world is entirely ignorant of the existence of this estate, which is princely. But Mr.

Chickering knows that something had been entrusted to him, something had been left in his hands because of the faith placed in him. It does not belong to him and that fact alone deprives him naturally, unconsciously as it were, of any curiosity as to what the contents of the package consisted of. This is another elevated trait of character. The romance, for it is a romance, proceeds. Mr. Chickering hears that certain relatives of the dead miser are about to assume charge of his estate and he voluntarily requests them to be present when the mysterious package is to be opened for the first time in nearly twenty years. It is opened before them and a vast fortune is placed at their refusal—by what means? By and through Mr. Chickering's honesty? No. That could never have been questioned. In fact to be the honest custodian of anything of value is a foregone conclusion with Mr. Chickering. Why is this vast fortune, the existence of which was known to no living being, virtually presented intact to the heirs? Because of the magnificent position which Mr. Chickering held twenty years ago and continues to hold to this day among men of all stations, which was at the foundation of the act which made him the unconscious trustee. It is all nonsense to speak of Mr. Chickering's honesty. In fact, it is no compliment to him to refer to it, for, as we said, that is a foregone conclusion. Mr. Chickering is honest because he is honest; like all honest men, he cannot help it. But to have lived a life of integrity and by acts of all kinds to have established such a firm belief in the public mind that the very name of the person is identified with the terms signifying the highest altitude of honor—to have lived such a life and to be able to demonstrate it, as in this instance, is an evidence that virtue is really its own reward.

Not only do we congratulate Mr. Chickering, but the whole piano trade, which has in him so splendid an example of a man.

BEATTY ARRESTED.

AS far back as 1883 and 1884 we warned Daniel F. Beatty that, if he continued his methods of using the United States mails for the purpose of inveigling people to send him money for organs and then either not supply them or send instruments which were not in conformity with the ones advertised by him, he would find himself in the meshes of the law one fine morning. Our warning was fulfilled on Monday, when Beatty was a prisoner before United States Commissioner William Muirhead in Jersey City. He was accused of using the mails for improper and fraudulent purposes, an offense punishable by eighteen months' imprisonment or a fine of \$500. Since his failure in 1884 he has not been engaged in business. His large works passed into the hands of a receiver, who sold them. About six months ago Beatty took up his residence in this city, and soon afterward he began to send out circulars containing cuts of "Beatty's new organ works," and offering to sell organs at different prices.

Miss Clara T. Delaney, a stenographer, of St. Mark's-pl., Brooklyn, received one of the circulars containing a picture of a \$39.50 organ. She liked the design and wrote to Mr. Beatty for one of the organs, inclosing \$39.50 in the letter. For three months afterward, as Miss Delaney says, she received no reply. She wrote for an explanation, and at length the organ came. But it was nothing like the one pictured in the circular and Miss Delaney refused to accept it. At Washington she was told that he had no factory there, and that the organ which he agreed to sell for \$39.50 could not be made for twice that amount.

Believing that she had been deceived Miss Delaney wrote to Beatty again, this time demanding the return of her money. She got no answer. Then she made complaint before Commissioner Muirhead. Beatty visits Washington every Monday, and last Monday as soon as he stepped from the train Deputy Marshal Noah D. Taylor, of Jersey City, took him into custody. When brought before Commissioner Muirhead Beatty said he meant no wrong, and he agreed to make a settlement at once with Miss Delaney. The commissioner decided to hold him in \$500 bail for examination. Beatty has probably furnished bonds by this time.

His arrest was only a question of time.

THE greatest barometer of the piano trade in this country is the business of Alfred Dolge. The productions of his factories and forests and his sales would disclose just what is being consummated year after year in this business. But Mr. Dolge does not disclose, and that is correct, too. If he did, we would have reliable figures to build statistics with.

OUR Mr. Hall, who has charge of our Chicago office and who is at present here in the East, received information on Monday morning from various Chicago houses that the retail Christmas trade with the firms in that city was very large and satisfactory. Very few outside dealers visited Chicago during the past week. Mr. Hall will return to Chicago in about two weeks and will visit various cities on his way Westward.

AMONG evidences of increasing prosperity in the piano trade some of the changes that have occurred during the past year give ample evidence. Christie & Co. enlarged their facilities to a great extent by means of their new and large factory. C. D. Pease & Co. built a large and necessary addition to their factory. Augustus Baus & Co. enlarged their facilities. Sohmer & Co. are completing a big factory building. The New England Piano Company, of Boston, opened New York warerooms. Krakauer Brothers are increasing in accordance with arrangements just perfected. F. G. Smith extended his agencies and opened up in Chicago. W. E. Wheelock & Co. have larger factories than ever before and engaged over twice the business space for their retail department on Fourteenth-st. This firm also opened up in Chicago. It must be remembered that all this must be credited to acts and facts during the year 1886. But we are not through. Decker Brothers built an additional and large factory building. Hardman, Peck & Co. began to build an elaborate retail headquarters on Fifth-ave. The Everett Piano Company, of Boston, bought a large plot of ground for a new factory building. The Shoningers opened a Chicago branch. R. M. Bent & Co. began to build a formidable piano factory on the corner of Fifty-second-st. and Tenth-ave. George Steck & Co. doubled the size of their retail warerooms. Newby & Evans doubled the size of their factory and Mason & Hamlin added largely to that part of their huge factory in which their pianos are built.

This does not end the account of 1886. The Smith American Company started a piano-manufacturing department. Conover Brothers secured a new and excellent factory building, corner of West Fourteenth-st. and Ninth-ave. Behning & Son added a concert hall to their Harlem factory.

The Estey Piano Company completed and occupied a new and elegant piano factory in this city. James & Holmstrom virtually rebuilt a part of their factory. The A. B. Chase Company, of Norwalk, Ohio, began the manufacture of a high grade and successful piano. The Sterling Company went into the Western trade under its own control at Chicago. The Ivers & Pond Piano Company doubled their factory facilities at Cambridgeport. Haines Brothers opened a large Chicago branch. Bush & Gerts, of Chicago, started piano manufacturing, and the Mathushek Piano Company occupied most extensive warerooms on East Fourteenth-st., in this city. A son of E. H. McEwen also started in the retail piano business, and Mr. Tway, the New York representative of the Clough & Warren Organ Company and the Hallet & Davis pianos, doubled his wareroom facilities. We cannot recount everything, and are writing this from memory, but this is sufficient to show what wonderful advance has been made in this trade, as evinced by the progressive changes which must be credited to 1886.

The increase of production is treated in another column. Failures have been few comparatively, and such as have occurred did not involve large amounts, and did not jeopardize the standing of any firm. Taking it all in all, 1886 was a brilliant year for the music trade, especially for the piano trade.

The word pipergan, when interpreted, means "pipe organ." "Pipergan" was accidentally coined by the printer who got stuck on the original manuscript of the Methodist Episcopal Church sacred song program.—*Albion Tribune*.

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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

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— COLOGNE, Unter Goldschmied 38. —

The Trade.

—J. H. Robbins & Sons, Portland, Ore., are retiring from the music trade.

—Ernest Gabler & Brother have been so busy that they are virtually sold out.

—James Bellak, of Philadelphia, sold nineteen pianos at retail on Monday, December 20.

—Thomas F. Scanlan shipped 126 pianos from his factories in the Boston Highlands last week.

—G. Herzberg, of Philadelphia, sold five Kranich & Bach pianos on Saturday, December 18.

—Sanders & Stayman, of Baltimore, have given up the Bechstein piano. They cannot dispose of any.

—In answer to an inquiry by a Miss Enquist, we will state that the reed-organ factory of C. O. Hillstrom is at Chesterton, Ind.

—Mr. Williams, Jr., of J. W. Williams & Son, extensive dealers at Centerville, Ia., is in town. The firm has taken the Christie, New England and Gilbert pianos.

—Otto Sutro & Co., of Baltimore, inform us that they have done a splendid trade with the "Briggs" piano, and believe in the merits and durability of the instrument.

—One of Professor Gally's orchestrions, called "The Improved Orchestrion, Gally System," has been placed in Theiss's Music Hall, on East Fourteenth-st. It is valued at \$20,000.

—Mr. Geo. Bothner, the action maker, has been a very busy man ever since the boom struck the piano trade. His head bookkeeper tells us that the men in the factory are kept working day and night.

—Handsome Christmas cards have been received by us from Messrs. Cluett & Sons, Troy and Albany. Also from Messrs. William R. Swan & Co., Richmond, Ind. The latter firm sells the "Starr" pianos and Wilcox & White organs.

—Haines Brothers will soon put on the market a number of various styles of grand pianos. Scales, patterns, designs, &c., have all been prepared and the instruments, when ready, will be examined with much interest by the trade.

—We examined a style 14 A. B. Chase upright piano in the warerooms of Otto Sutro & Co., Baltimore, last Friday, and found it a noble instrument. In fact it takes high rank among pianos and Mr. Sutro is very much pleased with the A. B. Chase pianos received up to date by his house. On New Year's Day the officers of the company will give a banquet to the employees and stockholders of the A. B. Chase Company, at the residence of the secretary, L. L. Doud, Norwalk, Ohio. We herewith acknowledge receipt of invitation.

—Messrs. Strauch Brothers are about to build an addition to their factory, being forced to do so because of the firm's growing business. A factory four stories high, 21x51, will be erected as soon as the design, which is now in the hands of the architect, is received. Mr. Strauch said that trade has been better with his house this year than any other year since he has been in business, and he was compelled to employ more men. It is needless to state that Strauch Brothers are behind with pressing orders.

—A Generous Husband—"What are you going to buy your wife for a Christmas present?" "I am thinking of getting her a piano." "Can she play?" "Of course not. Do you suppose I'd be such a fool as to buy her a piano if she could play? I am going to get her a piano because it makes the parlor look so stylish."—*Texas Siftings*.

—In addition to the pianos mentioned in last week's *MUSICAL COURIER* as having been presented to the Montefiore Fair, we must mention an elegant James & Holmstrom upright, and a beauty of an upright from Krakauer Brothers. The latter firm has secured larger factory facilities for the future.

—Among patents granted during week ended December 21 we notice the following:

For transposing keyboard for musical instrument, to

M. Phillips.....No. 354,733
For piano-damper action, to C. Bayer.....354,618
For piano-damper action, to C. Bayer.....354,619

—We have placed on file in our office records the Bond (of Faithful Friendship) drawn by Karl Fink in favor of THE MUSICAL COURIER. The Bond is made out in strict legal form, including seal and signature and will be enforced to the letter by THE MUSICAL COURIER.

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WANTED.—By a Boston firm of piano manufacturers, an accomplished, gentlemanly and able piano traveling salesman; position will be permanent. Address Piano Traveler, care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

That Gold-Headed Cane.

It Goes to R. W. Blake, the Popular Manager of the Sterling Company.

WE desire to congratulate our fellow townsman, R. W. Blake, the popular head of the Sterling Company, who was the recipient of the handsome gold-headed cane at the close of the Kellogg Post fair on Saturday evening at the opera-house. The cane was offered by the G. A. R. committee as a prize to the most popular man in town, the matter to be determined by vote. Quite a number of candidates were voted for, but Mr. Blake led all competitors from the start. The most gratifying feature of the contest, no doubt, to Mr. Blake, was the intense interest taken by his friends and employees, who stood by with plenty of money and a manifest determination that whatever it might cost their favorite should not be distanced in the race. The greatest enthusiasm was shown when the vote was announced at the appointed hour for closing the polls. Mr. Blake had 689 votes, and the combined vote of all against him was 401.—*The Derby Transcript*.

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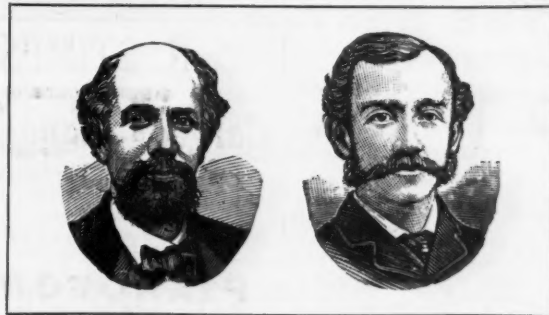
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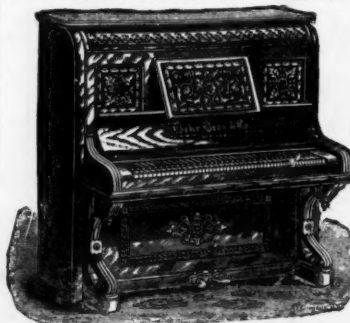
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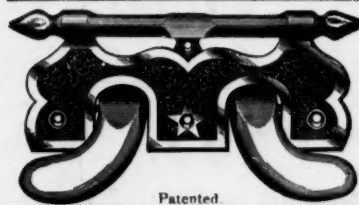
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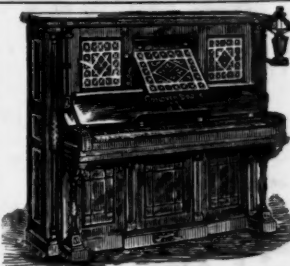


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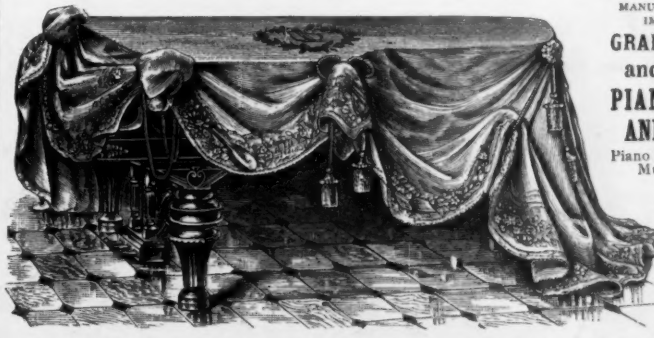
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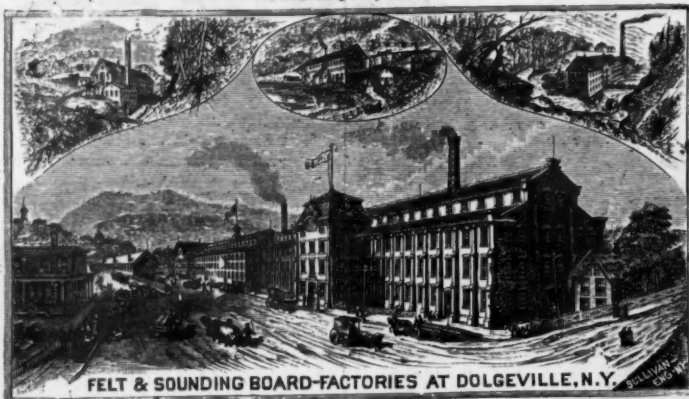
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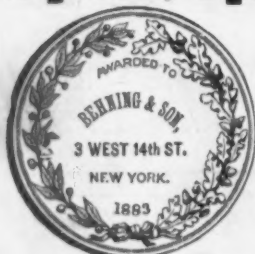
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